

## Mason re Position of Maritimes

### Sidney R. Kent, Fox Head, Dies

Sidney R. Kent, 56, president of 20th Century-Fox Film Corporation, died at his home on Thursday, March 19th, of a heart attack.

The movie executive had been ill of heart disease for five years, but recently had been considered in a greatly improved condition. Two weeks ago he went to Chicago to attend a company convention. One of the highest paid executives in the movies, Kent joined Fox

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### Hollywood Buys Many Stories

Hollywood is going ahead with plans for the future, perhaps with a thought to the days that will follow the war. The possibility of restricted productions is not affecting the buying of story material. In February motion picture producers bought 65 stories, most of which are comedy and war material. This amount represents an increase of 25 over the previous month and is 10 more than were purchased during the same

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### Managerial Changes

William Cupples, assistant manager under W. J. Payne at the Granada, St. Thomas, replaces Max Phillips as manager of the Grand, Surbury. Phillips goes to the Regent, Sudbury, filling the spot left vacant when Vernon Burns joined the RCAF.

### Ray Massey East

Raymond Massey, returns East in about a week on completion of his role in "Desperate Journey" at the Warner Bros. studios. He also appears in "Dangerously They Live."

### 'Settle All Differences Among Ourselves,' Suggests Showman

A. J. Mason, Maritimes Independent exhibitor who is prominent in the Canadian Industry, provides some interesting comment on conditions in the Maritimes and the state of inter-Industry relationships in a letter to the Canadian

Film Weekly. The veteran showman recently returned from the Toronto conferences which led to the formation of a National Advisory Council to assist the Theatre and Film Section of the Wartime Prices and Trade Board.

Mr. Mason's letter follows:

"To give you the low-down on Motion Picture affairs in the Maritimes as suggested by you would indeed fill one or two pages of your valued weekly publication, and while it may be very interesting reading to some Exhibitors in other provinces, I am afraid it would be rather annoying to other

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### How Not To Get Things Done

One must have common sense about maximums and minimums in these days. Have a laugh on the subject.

Two men were standing beside a car trapped in a ditch. A lady with a Pomeranian chanced by.

"Would you lend us your dog, madam?" asked one fellow. "We'd like him to haul our auto out."

"But," asked the amazed lady, "how can a little dog like that—?"

"That's all right, interrupted the motorist, "we've got plenty of whips!"

### Fonda as O. Henry

Borros Morros may take "The Life of O. Henry" to 20th Century-Fox for production when he finishes "Manhattan Melodrama" at Paramount. Morros thinks a lot of Henry Fonda to play the role of America's most famed short story writer, who had a colorful life.

### Release Date Set

April 1 has been set as the American release date of "Tower of Terror," Associated British picture recently secured for American distribution by Monogram. The picture deals with the activities of British secret agents in Germany during the present war and stars Movita and Wilfrid Lawson.

### Studios Pool Against Air Raids

Co-operation will supplant competition comes an air raid on a film studio, the Association of Motion Pictures Producers announced at its last meeting.

This film makers organization has put forth a plan which provides for the pooling of equipment in the eventuality of bomb damage to a member's premises, thereby assuring comparatively uninterrupted motion picture production, which President Roosevelt

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### Mitchell in RCAF

Jim Mitchell, assistant manager of the Capitol, Kingston, was granted leave of absence from Famous Players to enlist in the RCAF.

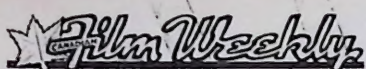


Stuart Gillespie, wide-awake manager of the Marks Theatre, Oshawa, and his projectionist turned out this eye-intriguing display of scale models for a complete airport. To give this window display life a small plane kept flying around it. Gillespie is on the right.

**'JUNGLE BOOK'  
FOR EASTER WEEK**

United Artists Technicolor special, "Jungle Book," starring Sabu and based on Rudyard Kipling's famed tale, will get its Canadian release on April 3rd. The American release is at the same time.





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## Checking the Valve

If the United States follows Canada's example and introduces price and wage freezing, the motion picture industry will provide an interesting study. It is known that the President is considering a price ceiling but so far any moves in that direction have exempted motion pictures.

The thorniest side of the Maximum Prices Regulations here is that which bears on the relationship between distributor and exhibitor. Though there has been comparative quiet and ready adjustment, both sides can show you how the Regulations work against them.

Film distribution in Canada is an importing and not a manufacturing business. In the States it's a manufacturing and exporting business. Over here we are concerned with picture charges and not costs. The USA government, if it should wish to freeze prices, would examine three sections of the business before issuing rulings—production, distribution and exhibition—instead of the last two, as is the case here.

At least, we think Washington would do that. It seems the normal way. And Washington's findings would have a powerful effect on Canada's film business.

## This Makes Sense

American film executives are sensing the possibility of restrictive rulings in everything from censorship to prices. Mr. W. R. Wilkerson of the Hollywood Reporter, who gets things right from the horse's mouth, wrote some pointed words recently about costs and charges in the USA.

He refers to the raising of prices for magazines, then goes on to say:

"In the days when a star was highly publicized for earning \$1,500 each week; when the best director was not drawing as much; when a great story or play could not garner better than \$35,000 for its sale; when capable stock players received a top of \$100 a week, and when fine supporting artists were lucky to draw \$250 each Wednesday, tickets were being sold in the nation's theatres for as high as \$1.10 and \$1.65. And the average price for all the better houses in densely populated sectors averaged better than 44 cents. But now that the cost of production has increased easily 300 per cent, the big theatres are even hesitant about a 75-cent ticket price, and the overall average is less than 30 cents. Why?

"It's true that the picture business is in a good day-to-day financial position, but a few weeks of bad business, a general slump, what with the current overheads, would bankrupt the whole industry because it has no cushion for any financial reverse. But it could and would with a general jump in prices the public would easily understand."

There are signs of disturbance in every section of the American film front. It may not be long before the harness donned by the Canadian industry at the government's request may not fit at all.

## Mason Reviews Industry Situation

(Continued from Page 1)

sections of our great industry.

"Theatre business in the Maritimes has enjoyed excellent patronage generally during the past year, although there are many spots where 1941 business was not as encouraging as it was in 1940. I refer to towns where there has been a large enlistment of young men and women into the armed forces of the Dominion, with a corresponding lack of increased war industry in those particular towns. No doubt this condition exists in many other sections of the Dominion.

"I suppose you would like to have some knowledge of the reaction of Maritime Exhibitors to the recent governmental action in the matter of Price Control. While I am unable to speak with authority for all Maritime Exhibitors, I can perhaps speak for a few of them.

"Independent Exhibitors in the Maritimes are traditionally law abiding citizens who do not anticipate or go looking for trouble. In fact, they have suffered silently the many setbacks they have received during the past years. It took considerable courage because of unjust treatment in the matter of trade practices to bring about that appeal to the Provincial Government three or four years ago, and which resulted in the formation of a Nova Scotia Conciliation Board, representative of all branches of our industry. While the Conciliation Board was fairly successful in many ways, yet recommendations made by the Conciliation Board for certain changes and adjustments in connection with unfair trade practices have not been successfully carried out by certain distributor interests.

"This fall a number of Independents formed a buying and booking association, and the unfair treatment our organization and particularly certain individual members have received from some local Distributor interests is astonishing. It even smells of collective and determined belligerency on their part to prevent our Association from functioning successfully by making most unreasonable demands. Whether they were actually acting upon the advice of their superiors or not is hard to define, yet after personal contact with some of the Toronto General Managers I am inclined to believe otherwise. I venture to suggest, that unless there is a very definite change in the attitude of local exchange representatives toward our organization we may be forced very reluctantly to appeal for relief to the recently appointed Control Board.

"At the Toronto meetings there appeared to be grave concern by some Chain and Distributor inter-

## Studios Pool Against Air Raids

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has deemed so essential for the maintenance of public morale.

Due to the wide geographical spread of the studios it is felt only the most thorough blitz would be likely to affect more than one plant at a time.

Cognizance also was taken of the availability of a number of rental studios to which the companies owning their own plants could move in case of emergency.

Meanwhile, two representatives of the War Production Board are here from Washington making the rounds of studios interviewing technicians with a view to discovering technical talent qualified to assist the WPB in devising methods of breaking bottlenecks in various branches of arms manufacture. A checkup of studio tool equipment, machinery and mechanical devices also is being made.

Resourcefulness of studio technicians in fabricating a wide variety of intricate mechanisms for screen purposes prompted the FPB to send the representatives.

ests because of the Government's determination to command control of this industry during the war.

"The expression of thoughts and opinions of representative interests were, that all branches of this industry should work and live together harmoniously; that we settle all differences among ourselves and not through the Price Board. If all Chain and Distributor interests were sufficiently sincere to put into practice what they preach, all may be well within the industry.

"If through Government control the much abused Independent Exhibitor can secure the relief he sorely needs; if through the Control Board a fair and equitable Live and Let Live existence can be secured by the Independent Exhibitor, that is the place for him to go in order to get it, because past experience through many years of oppression has proven conclusively that Distributors and Chains alike have developed powerful monopolistic institutions at the expense of the Independent Exhibitor.

"Again I say, Distributors and Chains can, if they so desire, still keep that much desired and hoped for unity within this industry, but actions speak louder than mere words."

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## Sidney R. Kent, Fox Head, Dies

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Film Corporation as vice president 10 years ago after serving 14 years with Paramount Pictures as vice president and distribution manager. A month later he was made head of the reorganized company, then in financial difficulties.

In 1935 Fox merged with 20th Century, and Kent became its head, one of the biggest units in the entertainment industry.

He was also a director of Madison Square Garden and of the Columbia Broadcasting System.

A native of Nebraska, he went to work at the age of 14 in a greenhouse, which paid \$5 a week. A few years later he joined six engineers of the Colorado Fuel and Iron Co. in exploring industrial possibilities in Wyoming.

Kent joined the American Drug-gists' Syndicate in 1912 and three years later was virtually in charge.

Then an enthusiastic friend interested him in the growing movie industry. Kent moved into the Vitagraph Corp.

He was primarily a salesman and financial manager. When the old General Films Corp. was indicted under the Sherman Anti-Trust Act and had judgments of more than \$25,000,000 against it, Kent was hired to straighten the tangle. He did the job, then walked into the office of Adolph Zukor and told him he was willing to work for nothing and take his chances of making good. He thus rose to the top of Famous Players-Lasky and then Paramount-Publix Corporations.

When he switched to Fox his record was one of constant success in persuading creditors that they had more to gain by having confidence in the movie industry than by foreclosing.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, said:

"The death of Sidney Kent is a public loss and a personal grief. Others must continue his work, but no one can take his place. He was immensely loyal in friendship, wise and upright in business and a great American. Always he retained qualities of the solid strength of the Midwest, where he was born, and of the invigoration of Wyoming, where he spent his early life. In that pioneer country men built their own roads and, later in life, no one did more than Sidney Kent to build the road by which the motion picture industry has reached its present heights. His personality and achievements form a lasting monument."



## The Battle of Stratford

Theatre managers bent on promotion ask big things and do big things. When things work out well they're something for the town to remember. When things go wrong it's usually far from a minor matter. Not just the patrons are put out but civic dignitaries as well.

Take the case of Walter Helm, the roly-poly manager of the Avon, Stratford. Walter had "Sergeant York" and decided to get in some high-class promotional licks. He invited the lads of the Perth Regiment Reserve Force to the first showing. And created a military problem.

Up came the worst storm of many a year. The soldier lads braved it and staged one of their best parades to the theatre. They got in all right, enjoyed the show and got out all right. But they didn't get home.

You see, many of the men came from nearby towns for the event. When they hit the street the storm was worse than ever. The outlanders got as far as the city limits in their cars before they surrendered to the storm and turned back. After a struggle they reached the Stratford Armouries. There were 40 of them.

It looked as though Walter might have to take care of his guests by opening the theatre overnight and calling on the Ladies Aid for coffee and sandwiches. But Regimental Quartermaster Sergeant Harry Davenport got permission from Lieutenant-Colonel Rice to put the boys up in the Armouries. The Officers' Mess took care of some and the YMCA the rest.

Don't think for a moment that Walter was caught with his stance down. Those well-upholstered fellows are hard to faze. We hear that Walter intends taking up the study of Quartermastering—or whatever you call it—as part of his job.

## The Bowowery

Frank Meyers of EBA felt pretty blue the other day when a long-time pal passed away—his famed thoroughbred Pekinese, Chang. Frank's aristocratic pooch had reached the end of the canine trail, being 15 years old. Chang, says Frank, lived gracefully and died peacefully. . . . Another sorrowful note in the matter of a-man-and-his-dog doings comes with the news of the death of Win Barron's aged champion police dog, Wales, who was also 15. Wales and the Paramount press man have travelled around the world together twice. The dog, who was inseparable from Win in the public eye and mind, was ill for a few days before he started out for the Valhalla of Dogdom. Win's four little girls were very fond of Wales and took his illness to heart. One of them, during her pre-bedtime prayers, was heard to say: "Please, God, if it's all right with you, we'd like to have Wales for a while yet."

Probably the best-known dog in the local film trade is Sam Bloom's Doberman-Pinscher, a gift from J. J. Fitzgibbons. Sam's pal has a great loyalty to him and a fierce antipathy to outsiders. So many a funny tale is heard about it and the best of these come from Sam, who considers no gathering perfect without one tale of the capers of his canine partner.

## The Latest Step

The biggest audience laugh in the new Russian reels called "Defence of Moscow" comes with a shot of captured Nazis. Half-frozen, the pathetic creatures are hopping up and down in the snow.

"This," cracks the announcer, "is what Moscow did to the Nazi Goose Step!"

## Will-o'-the-Whispers

Pat Drohan visited his soldier son on Niagara-on-the-Lake the other Sunday. The lad is a sergeant. Pat also has a boy in the RCAF. . . . Incidentally, the projected club of film folk in the Chatham area, in which Pat and Harland Rankin were interested, has faded out. . . . Abe Wilkes is looking at the world through one paper these days. An irksome sty led to a patch. Can't drive his car and hasn't found his legs yet. So if you notice any locomotion on his part, don't get the wrong idea. . . . Universal spread the glory of St. Patrick On the Square when the 17th came along. Handed out lapel harps with a sprig o' green attached and such famed Irishman as Raoul Auerbach sported them.

## Hollywood Buys Many Stories

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period last year.

With 40 books and plays acquired in January, the year's total has already reached the 105 figure.

The outstanding buys were "Let's Face It," the current Broadway musical hit; "Dragon Seed," Pearl S. Buck's best seller, and "The American Way," the Kaufman-Hart success of three seasons back. A total of \$430,000 was paid for the above mentioned purchases; \$225,000 for "Let's Face It," \$100,000 for "The American Way," and \$105,000 for "Dragon Seed."

Neither so expensive nor so popular, but which rank high in quality, are Somerset Maugham's "Moon and Sixpence," and W. C. Clark's "The Oxbow Incident," two February acquisitions.

It was just announced that Universal Pictures has acquired the screen rights to the complete Sherlock Holmes stories, and film them as a series with Basil Rathbone and Nigel Bruce portraying the Holmes-Watson roles.

If it is of any encouragement to the would-be-screen writers, statistics show that 40 of February's stories were unpublished originals. A word of discouragement: Most of the authors are well-known motion picture or magazine writers.

## Claims Single Name Helps War Effort

Jinx Falkenburg, 23, actress and model, wants to be known legally only by her first name because elimination of the last from theater marquee lights would save power for war production.

Jinx and her attorney, S. S. Hahn, appeared yesterday before Judge Emmet H. Wilson for a hearing. Hahn tried to explain.

He said enough electrical power could be saved by eliminating Falkenburg from theater marquees to produce 26,000 pounds of aluminum or supply electricity for a city of 105,000.

"Mr. Hahn, Wilson asked, "did you ever hear of a person who had one name legally?"

Hahn admitted he had not. "Well," the Judge said, "if you can find any precedent in legal history, I wish you would present it to me."

## Rooney's Next

MGM is preparing to go to work on "A Yank at Eton," Mickey Rooney's next starrer. Norman Taurog will direct and John W. Considine will produce.



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VICTORIAN • MAJESTIC, ROME,  
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HOLD**

**"CAPTAINS OF  
THE CLOUDS"**



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**JAMES CAGNEY**  
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**"CAPTAINS OF THE CLOUDS"**  
In Technicolor  
with  
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Alan Hale • George Tobias  
Reginald Gardiner • Reginald Denny  
Directed by **MICHAEL CURTIZ**  
Screen Play by Arthur T. Horman, Richard Macaulay, Norman  
Kaslow • From a Story by Arthur T. Horman and Roland  
Silt • Music by Max Steiner • A Warner Bros. First Nat'l Picture



# Digest of Reviews

## United Artists

### BROOKLYN ORCHID

**Payoff:** A streamliner well-mounted and peppered with laughs. No names.

**Story:** William Bendix and Joe Sawyer are lowlives in society whose female connections feud over status. The boys get jammed up when a girl whose life they save indulges in friendly blackmail.

**Sizeup:** This one falls short of previous Hal Roach streamliners. These were intended for shorter features but when they limp they seem like extended two-reelers—particularly when short of developments. Marjorie Woodsworth, old-timer Skeets Gallagher and Grace Bradley are on hand. This is William Bendix' first film role and his fresh personality gives things a lift. He's good.

## Fox

### CASTLE IN THE DESERT

**Payoff:** Charlie Chan's swan song, sung in a doubtful voice.

**Story:** The castle is the creepy home of a millionaire stuck in the middle of the desert and full of torture stuff. A guest is murdered and Charlie does the honors.

**Sizeup:** The Chans still do business and this one should attract the fans. Sydney Toler, Arleen Whelan, Douglas Dumbrille and Lucian Littlefield are prominent.

### CONFIRM OR DENY

**Payoff:** Name attractions such as Don Ameche, Roddy McDowell and Joan Bennett. Realistic London background and atmosphere, thrills.

**Story:** Shy on plot. Ameche is an American press chief whose first loyalty is to his company. He wants to crack a scoop about the coming invasion and the conflict arises from the opposition of Miss Bennett, the love interest, whose first loyalty is to the Ministry of Information.

**Sizeup:** Ameche's animated delivery and the falling bomb give it action and keep it interesting. Roddy McDowell, who dies on duty, gives it pathos. Miss Bennett gives it love, Raymond Walburn and Eric Blore give it comedy, Arthur Shields, as the blind employee, gives it sentiment and John Loder provides the unyielding Britisher angle. A good topper.

## Republic

### SLEEPYTIME GAL

**Payoff:** Rompy comedy sewed together with music that brings howls in spots and keeps up a steady stream of snickers and chuckles.

**Story:** The unglamorous Judy Canova is a kitchen maid with curdling vocal cords. Skinnay Ennis is a band leader with a contest on for a female vocalist. Miss Canova is the hope of the kitchen mechanics as well as Tom Brown and Mildred Coles, who want to get married on their share in Canova's success. A gangster has a gal whom he wants to win and muscles the band leader into that decision. Canova poses as the gal. There are more angles.

**Size-up:** It's somewhat plotty but much of that gets lost in general uproar. It's fast and consistently funny. Billy Gilbert, Jerry Lester and Elisha Cook, Jr., the latter as an imaginative murderer with a Rube Goldberg mind, keep it hopping.

### LADY FOR A NIGHT

**Payoff:** A Republic special. Old South background, both sides of the track. It's leisurely but pleasant and has such good players as Joan Blondell, John Wayne, Leonid Kinsky, Philip Merivale, Ray Middleton, Edith Barrett and Blanche Yurka. And the Hall Johnson Choir.

**Story:** Miss Blondell is a waterfront wench whose desire to go social causes her to give up her share of a gambling house to partner John Wayne and marry Ray Middleton by applying pressure. Accused of murdering him, she gets wise to herself and goes back to Wayne.

**Sizeup:** Nothing to add.

## Paramount

### THE FLEET'S IN

**Payoff:** This is a nautical vaudeville show of strong names or funny routines. Very good comedy and very good music.

**Story:** The idea is simple. Dorothy Lamour is a hard-to-make hostess and William Holden is a knock-'em-over sailor. The fleet bets on the amour champ against Lamour. He wins her after much shilly-shallying.

**Sizeup:** The picture should attract plenty of patronage. Jimmy Dorsey and his music should bring in the J-B's and the general word-of-mouth about the ample howls will do the rest. Eddie Bracken, Cass Daley, Betty Hutton and Lief Erickson join the general fun. There are quite a few musical numbers.

## New York Revivals

**Alexanders Ragtime Band**—1938 musical drama; T. Power, A. Faye, D. Ameche.

**Arise My Love**—1940 farce comedy; Colbert, R. Milland.

**Carnival in Flanders**—1936 French film, Eng. subtitles; Jean Murat, Francoise Rosay.

**Dark Journey**—1937 spy melodrama; C. Veidt, V. Leigh.

**Five Came Back**—1939 melodrama; C. Morris, L. Ball, J. Calleia.

**Four Sons**—1940 tragedy; Ameche, A. Curtis, E. Leontovich.

**Great McGinty**—1940 satirical comedy; B. Donlevy.

**He Stayed for Breakfast**—1940 satire; M. Douglas, L. Young.

**His Girl Friday**—1940 comedy; C. Grant, R. Russell.

**If You Could Only Cook**—1936 comedy; J. Arthur, H. Marshall.

**Jezebel**—1938 costume melodrama; B. Davis, H. Fonda.

**Kid Galahad**—1937 melodrama; B. Davis, E. G. Robinson.

**Letter, The**—1940 drama; B. Davis, J. Stephenson, H. Marshall.

**Metropolitan**—1935 operatic film; Tibbett.

**Mortal Storm**—1940 drama; from P. Bottoms' novel; M. Sullivan, J. Stewart.

**Northwest Passage**—1940 technicolor adventure tale; S. Tracy, R. Young, W. Brennan.

**Perfect Specimen**—1937 comedy; E. Flynn, J. Blondell.

**Ruggles of Red Gap**—1935 comedy; M. Boland, C. Ruggles, C. Laughton.

**Scarlet Pimpernel**—1935 costume drama; M. Oberon, L. Howard.

**Slight Case of Murder**—1938 satire on ex-racketeer; E. G. Robinson.

**Submarine D-1**—1937 drama; G. Brent, P. O'Brien.

**Three on a Weekend**—1938 comedy-drama; M. Lockwood, J. Lodge.

## Columbia Film Stars Crawford & Douglas

First of the principal supporting roles for Columbia's important new comedy, "He Kissed the Bride," co-starring Joan Crawford and Melvyn Douglas, have been assigned by director Alexander Hall to Billie Burke and Roland Young. Miss Burke will play the part of Miss Crawford's mother, and Roland that of her attorney. Helen Parrish, well known young feature player draws the important role of Miss Crawford's younger sister. "He Kissed The Bride" is the first picture on the schedule of Edward Kaufman, who recently signed with Columbia as a producer.

## Bonus Short

Associated Screen News has turned out a short for the National Film Board showing under what conditions a cost of living bonus is payable.

## New Models New Prices

## C. T. R. Sound Equipment

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**ERNIE WARREN**, Midtown, Toronto, did a bangup exploitation job on "You're in the Army Now."

Working through the District Recruiting Headquarters, he arranged many tieups. Eighteen recruiting stations were bannered, including the main station at the City Hall. Two bands were promoted on different days. They played several numbers out front and finished with "You're in the Army Now."

For three days the show got radio comment over CFRB and CKCL. An army weekly with a 5,000 circulation carried copy. All men enlisting during the run were offered passes.

The Liberty radio show gave it a grand plug and all Ontario News Agency trucks carried banners. The theatre displayed covers of three magazines handled by the agency which featured Jane Wyman, star of the picture.

Found space on all cafe menus in the district with copy on the Midtown "screen menu." The daily paper critics reviewed the picture as a first run. There were scene cuts, readers, placards, lobby display, big and patriotic front, stage neon letters and other good ideas.

It wound up a big week at the boxoffice.

**FRED THOMPSON**, of the Rex, London, for Kay Kyser's picture "You'll Find Out," used a P.A. System outside the theatre plugging several of Kay's songs. Fred received plenty of favorable comment on same.

**THE** police of Orillia held a benefit game, giving the proceeds to the Salvation Army. Les Vicary of the Opera House in Orillia, hot on the trail, had the presentation of the cheque for \$816.54 made from his stage on Friday night, thereby boosting business considerably.

**CHARLIE SMITH** of the Royal in Sudbury, on "Trail of the Lonesome Pine," had a pine tree mounted on top of the marquee with copy alongside on special display boards. Threw a spotlight on it at night. For "The Great Waltz," he had window tie ups with music stores and florists in the downtown shopping area. Phone calls to the schools and music teachers stressing the music angle. Fifteen minute radio program featuring music from the picture. Nice work, Charlie.

**BOB MARTIN** of the Cinema, Toronto, held a "Ghost Week." He had a walking bally out front picketing. Special cobweb effects in front display cases, with blue lighting effect. A cutout of a house with three floors carrying horror copy ("Stranger on the Third Floor.")



**IT** is very funny how a change comes over so many theatre managers after a period of time. When a man is new he asks how to do this, and if he can do that, everything he does is to show progress. On the other hand, a lot of fellows, after a few or more years, claim they cannot do this and are not allowed to do that. Why this transformation? When a fellow, after a number of years of working in a theatre, achieves what he believes is his goal, that of a manager, he should realize that he has only started to work. I remember not long ago a speaker who, in talking to a Graduation class, when giving out the diplomas, said: "This sheepskin proves nothing except that you have the right to practice as a lawyer, but it does not make you a good lawyer or a poor lawyer. That depends on you!" And so with the theatre manager. He is only a good manager if he works. His position alone is not sufficient for him to be called a "Theatre Manager."

**AT** last we hear from our old-timer Jack Alexander of the Brock Theatre, Toronto, the "ex-Bristol Boy Scout." A Toronto soldier on leave in Manchester was asked if he knew Jack Alexander. On answering yes, the man said: "Well, he and I were Boy Scouts together in Bristol!" Small world we call it. (This actually happened.)

Jack arranged a little show including "Million Dollar Baby," Marx Bros. in "The Big Store," along with Bob Hope and Abbott and Costello single reels. He pushed out a few thousand heralds appealing to the public: "Are You Sick? Are You Dizzy — Tired — Lazy — Run down — In Love — Do You Want To Forget Your Troubles, etc., etc.," plugging the laugh angle.

In the lobby of the theatre he offered FREE KISSES (candy, of course) to all male patrons from "The Million Dollar Baby." Front displayed for the event—results were very good. Nice work, Jack. Don't make it too long until we hear from you again.

**BOB BEREZIN** of the Elgin, Ottawa, is getting co-operative ads with a large department store, also having a tie-up with them on Main St. with window display cards and lobby tieup. He is having a contest with this store next week. The store is giving away merchandise credit notes of \$15.00, \$10.00 and \$5.00, and also taking care of the advertising, with Bob contributing a few passes.

**MAX PHILLIPS** of the Grand, Sudbury, used a vacant store (with permission, of course) right in the heart of the business district. Set up a giant cutout on "Gunga Din" two weeks in advance. Also two 6 sheets with colorful figure fronts. Posted attractive cards on Mine Bulletin boards, as well as in the usual locations, not forgetting the beverage rooms, billiard halls and all gathering places of the miners. Hope you mined the results of your campaign, Max.

**MARTIN WHITE** of the Community, Welland, on "It's A Wonderful World" had special cards printed and clipped to menus in the different restaurants. Martin also played "The Great Waltz" and found that it still brings the old ones back into the theatre, plus many new ones.

**LEN HERBERT** of the Centre, London, entertained 50 of the local Navy boys who paraded through the downtown section to the theatre for a late matinee.

**RALPH TIEDE** of the Geneva, Orillia, had two guinea pigs put on display in a downtown store, with card naming them as Olsen and Johnson, etc., in "Hellzapoppin'." Also special heralds with Hitler copy in connection with the same picture.

**HERE'S** another snappy and very timely idea from Bob Berezin of the Elgin, Ottawa. One which I'm sure many of the other managers will be glad to use. Bob tied up with the Imperial Taxi Co., having banners made for their taxis with the following copy: "It's patriotic to save rubber and gasoline. Ride together and save in an Imperial taxi to see 'The Lady Is Willing' with Marlene Dietrich and Fred MacMurray now at the Elgin Theatre."

As you know taxis travel all over town and will advertise in places where you can't get cards or 24 sheets. He also placed a card in the lobby reading, "For Fast and Courteous Service call Imperial Taxi. Phone—"

**FOR** the feature "Ice-capades," J. S. Smart of the Capitol in Port Hope placed two sheets in vulnerable spots at the skating rink for two of its busiest nights. He also arranged with the best lunch room in town to place two of the programs underneath the glass at each table. A splendid appetizer, I call it.

**WE'RE** always giving space to Harland Rankin of the Centre, "Chatham's Newest and Loveliest Theatre." And he always deserves it. He's a right lively fellow who keeps the ball of public interest rolling.

This week Harland and his staff have offered blood donations to the Red Cross. They issued a special bulletin inviting the citizens to join them in this effort. The bulletin is sponsored by a style shop which offers ten per cent off to customers who join the ranks of the blood donors and the theatre is willing to hand out 50 passes to the first 50 people who make the same sacrifice.

The work is catching the imagination of the public and winning plenty of praise and publicity.

Harlan is preparing warnings against Fifth Columnists, asking the people to keep their lips buttoned on military news, with theatre copy attached.

In the ladies' rest room he has established a Gum Depository receptacle, with a request that it be used. This novel idea has excited comment.

In the lobby there is a display for the Red Cross paper scrap appeal. An easy-saving device is being demonstrated, the details of which you can get by writing him.

Opportunity Night, a radio tieup at which participants are given watches for prizes, is going strong and has a large sight as well as ear audience. It takes the air from the theatre stage. The listeners vote by mail for their favorites. Harlan got 700 letters last week, many of them petitions with a list of names attached.

He sure keeps pounding the ball and getting results. Do likewise.

## Fox's 'Coney Island'

George Montgomery has been assigned to the male lead in "Coney Island," it was announced by 20th Century-Fox and William Perlberg is listed as producer of the film.

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## S. American Films Invade Yank Field

After years of absorbing hundreds of Hollywood productions, South America has within recent weeks shipped 37 movies to the United States to be circulated throughout the country.

These films, received by the Rockefeller-Whitney Inter-American Affairs Committee, are primarily slated for educational distribution. To date, eight of the South American films have been edited and will appear under the following titles:

"Americans All," a two-reeler filmed by documentary specialist, Julian Bryan. This tells the story of hemispheric civilization; "South American Medley," a four-reel Technicolor travelogue; "Our Neighbors Down the Road," a four-reeler about the new American Highway; "Mexican Fiestas," a native dance feature; "Argentine Soil," a two-reeler describing Argentina's natural resources; "Guatemala Sketchbook," a four-reeler of Spanish colonial culture; "Orchids," a one-reeler of tropical flowers, and two additional shorts on Mexican and Argentine politics.

Many of these films were made with American aid and under Hollywood technical supervision with the co-operation of a number of our leading photographers and directors.

Museums, classrooms and other public information-dispensing groups will receive these films gratis from the Inter-American Affairs Committee. Mr. Rockefeller's office counts on these films to dispel the public's misconception of things Latin American.

The March of Time alone has prepared three documentary films on Argentina and Brazil, and in its latest issue, "The Argentina Question," the March of Time reveals Argentina's difficulty in coping with the precarious international situation.

## Big Musical Cycle On the Way

The dazzling grosses coined by the current crop of musical films, which can be attributed to the public preference for light entertainment and its response to the "name" bands usually featured in these films, has won the producers over to an all-out musical policy for the coming season. There are indications that the number of musical films will top 50, surpassing even the melody output of the early '30's, the high-water mark of tune film popularity.

## ECHOES and REFLECTIONS

### THE NEW YORKER

(Comment in "The Current Cinema" sub-headed "The War in Fact and Fiction")

Apparently it is not true, as some had begun to suspect, that the newsreel people as a group have walked out on the war and refused to note any occasion except a gathering of celebrities in high spirits. There comes along just at this moment, when our general irritation with the mild camera work displayed during this most pictorial of all eras in history was beginning to sizzle over in many an outspoken complaint, what is announced as the first of a series of news pictures and what is surely an appeasing and satisfactory antidote to our impatience. The series promised us is called "The World in Action" and, judging by "Churchill's Island," the first shown us — a twenty-minute compilation of various shots, including some German ones grabbed from their owners on the way to the German Embassy here — the cameramen have been busier than we had been allowed to suspect. "Churchill's Island" has a thoroughness about it that makes us believe that we are being told all. It shows England's great defenses, not alone along the cliffs of Dover but within the inland towns, along the downs, and, for that matter, reaching far out into the spaces of the Atlantic. Thanks to the German acquisitions, we also have a glimpse of the big guns across the Channel and of the preparations on that side. The blending of these varied scenes has been smoothly managed, making a film that should not be missed.

### NEW YORK TIMES

(Theodore Strauss on the Twentieth Anniversary of the Hays Office)

Mr. Hays probably stands midway, as he would be happy to believe, between the bluenoses who charge him with having failed in his "sacred trust" of making the movies safe for 2-year-olds, and the other side—the writers, directors, and "high-hat" public which says his heavy Presbyterian hand has made cadavers out of more than one living artistic masterpiece. But Mr. Hays is not so interested in masterpieces. He's not a cosmopolite or a rube, he is a grass-roots American with a distinctly Main Street outlook.

In all these melees Mr. Hays sometimes is in the slightly comical position of a man saying "sh-h" while everyone else screams his head off. Like a Main Street politician he comes forth each year with golden homilies for the in-

### NEW YORK POST

(Irene Thirer in an article called "Broadway is Show Window for Hollywood Film Exhibitors")

Broadway is the show window of Hollywood.

It is the exhibitor's Paradise. Its very name spells magic as an exploitation source. Film company press books, presenting elaborate, especially prepared campaigns for the benefit of out of town theatre managers, invariably include an article on "this is the way it was sold on Broadway."

Yet, it is amazing that many movies which have done record business along the great Neon Way—looking north from Times Sq. and east to Sixth Ave.—"die" in their country-wide distribution. As Variety, the Broadway Bible, once quaintly put it in discussing certain homespun pictures which had been Broadway sellouts but hinterland flops, "Stix Nix Hix Pix."

Movies premiered in the Times Sq. region travel afterward to the circuits or independent theatres—many of which are located on Broadway—upper or lower. A glorified Main Stem first run is apt to wind up at the tail end of a double feature bill when it attains subsequent booking at neighborhood cinema theatres throughout New York City.

### PARADE

(Fred Sparks in the Chicago Weekly Picture Newspaper)

Ground for divorce: Mrs. Elizabeth Day, of Camden, N.J., is no longer the wife of Reuney Day. This all came about because Mrs. Day just got sick and tired of living up to a set of rules that Mr. Day laid down for her. Here are the rules in question:

- (1) In a restaurant don't look at anybody except me or else look down at your plate.
- (2) Don't go out alone after 6 p.m.
- (3) Go shopping only one day a week.
- (4) Don't go to motion picture shows in the afternoon.

dustry and the public alike indicating that this is the best of all possible worlds. He believes in the efficacy of platitudes passionately. But whoever hears the legalistic rhetoric is apt to underestimate him. For Mr. Hays has never been one to win by a spectacular knockout. He prefers to win on points. And when judged by the points he has won in twenty years few will deny that he has done fairly well by a bad job.

## Casting News From the Lots

Jack Benny to be starred in "George Washington Slept Here" at Warner Bros. before he does "The Widow Would't Weep" for same studio. The "Washington" script nearest completion, reason for switch . . . Longtime report that Gary Cooper will play Robert Jordan role in "For Whom the Bell Tolls" confirmed at Paramount . . . Jane Wyman borrowed by 20th Century-Fox from Warner Bros. for top spot in "Strictly Dynamite" . . . "The Sun is My Undoing," best-selling novel, bought by MGM as Clark Gable feature . . . Mickey Rooney's next at MGM to be "A Yank at Eton."

Dennis Morgan given male lead in Warner Bros.' "The Hard Way," with Ida Lupino, Joan Leslie, Jack Carson and Gladys George. William Lundigan wins lead in MGM's "Apache Trail," opposite Donna Reed . . . Maureen O'Hara assigned by 20th to act with Tyrone Power in "The Black Swan" . . . Charles Coburn assigned major role in Warner Bros.' "The Constant Nymph," Charles Boyer-Joan Fontaine starrer . . . Eddie Foy Jr. and Ketty Kean top Republic's musical comedy, "Moonlight Masquerade" . . . Monte Blue added to cast of Paramount's "Road to Morocco."

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# Snips and Snaps . . .

## Jane Withers



Father knows best, Jane Withers discovers in her new 20th-Fox comedy.



**SCARLETT O'HARA'S LIFE WAS TAME** compared to what this stunning spitfire, Paulette Goddard, goes through in Cecil B. DeMille's production, "Reap the Wild Wind." Besides staging the knock-down-drag-out fight above with Ray Milland in the super-duper Technicolored thriller, Paulette weathers a hurricane, gangfights with a dozen husky tars and is thrown overboard into the sea from the deck of a sailing ship.

## Another Trio



Joe Allen, Jr. can't make up his mind. You can't blame him, with two honeys like Lynn Bari and Mary Beth Hughes to pick from. They're all together in 20th-Fox's "The Night Before the Divorce."

## CONRAD VEIDT IN DRAMATIC DUAL ROLE



When Baron Hugo Von Detner, head of a vast Nazi spy ring in America, attempts to force his twin brother, Otto Becker, a kindly, patriotic stamp collector, to join him in his sinister activities, the latter accidentally shoots Von Detner. In order to thwart his brother's plotting, Otto shaves off his beard and impersonates him.



As Von Detner, Otto is now able to tip off the authorities whenever the plotters attempt sabotage. Baffled that their plans go awry, the saboteurs suspect Kaaren De Relle (Ann Ayars), a spy whom they believe to have turned against them. Otto, who has grown to love Kaaren, attempts to protect her from the accusations.



Otto eventually gathers sufficient information to round up all the spies whom the government will deport. He can save himself only by giving up Kaaren, which he refuses to do. He sails away, knowing that the moment he arrives in Germany his disguise will be penetrated and his fate sealed—but Kaaren will be safe!